

# A SELECTION OF HARP SOLOS

1. ANNIE LAURIE <i>Scotch melody transcribed</i>	4. 0	2. AULD ROBIN GRAY <i>Scotch melody transcribed</i>	3. 0
3. BARDIC RELICS N <sup>o</sup> 1. SWEET RICHARD	3. 0	4. BARDIC RELICS N <sup>o</sup> 2. NOS GALAN	3. 0
5. BARDIC RELICS N <sup>o</sup> 3. LLANDOVERY & SERCH HUDOL	3. 0	6. BARDIC RELICS N <sup>o</sup> 4. OF NOBLE RACE WAS SHENKIN	3. 0
7. BEAUTIES OF IRISH MELODY		8. BRIDAL MARCH	2. 6
SAVOURNEEN DEELISH & KATE KEARNEY	3. 0	10. DON PASQUALE <i>Fantasia</i>	3. 0
LIANT DES CROATES ( <i>Blanchet</i> )	3. 0	12. GEMS OF IRISH MELODY N <sup>o</sup> 2	2. 0
GEMS OF IRISH MELODY N <sup>o</sup> 1	2. 0	14. GONDOLIER ROW <i>Variations</i>	3. 0
G. D. SAVE THE KING <i>Variations</i>	3. 0	16. IL TROVATORE ( <i>The prison scene</i> )	3. 0
GRAND AMERICAN MARCH	2. 6	18. L'ELISIRE D'AMORE <i>Fantasia</i>	3. 0
KATHLEEN MAVOURNEEN & DERMOT ASTORE	3. 0	20. LES NOCES <i>Fantasia introducing</i>	
LA GITANA ( <i>The new Cachucha</i> )	3. 0	DANISH NATIONAL MELODY	3. 0
21. RELICS OF WALES ( <i>Three Welsh Airs</i> )	3. 0	22. ROUSSEAU'S DREAM <i>Capriccio</i>	3. 0
23. THE BLOOM IS ON THE RYE ( <i>Bishop</i> )	4. 0	24. THE LIGHT OF OTHER DAYS ( <i>Buffe</i> )	3. 0
25. THE OLD HOUSE AT HOME ( <i>Loder</i> )	3. 0	26. VICTORIA MARCH <i>introducing</i> "THE BRAVE OLD OAK"	3. 0
27. ARPA GENTIL ( <i>Rossini</i> )	3. 0	28. TOLL THE BELL ( <i>Christy Melody</i> )	3. 0
29. NELLY GRAY ( <i>Christy Melody</i> )	3. 0	30. WILLIE WE HAVE MISSED YOU & BEAUTIFUL STAR	2. 0
31. THE MINSTREL BOY ( <i>Irish Melody</i> )	3. 0	32. MARCH OF THE MEN OF HARLECH ( <i>Welsh Melody</i> )	3. 0
33. ROMANCE IN A FLAT	3. 0	34. RECOLLECTIONS OF CAMBRIDGE <i>Sacred Airs</i>	3. 0
35. AULD LANG SYNE ( <i>Scotch Air</i> )	3. 0	36. LA DONNA È MOBILE ( <i>Verdi</i> )	3. 0
37. OFT IN THE STILLY NIGHT ( <i>Irish Air</i> )	3. 0	38. FANTASIA (OH! NANNY, BANKS OF ALLAN WATER, & JENNY JONES)	4. 0

BY

## J. BALSIR CHATTERTON.

*Harpist to Her Majesty the Queen.*

LONDON

EDWIN ASHDOWN

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# IL TROVATORE.

## "AH CHE LA MORTE."

J. BALSIR CHATTERTON.

When this mark \* occurs, the vibration of the lowest notes is to be stopped by placing the palm of the hand against the strings.

ANDANTE.

The first system of the musical score is for the piano accompaniment. It consists of two staves, treble and bass clef, with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The tempo is marked 'ANDANTE'. The music begins with a forte (f) dynamic. A slur covers the first two measures, which end with a vibrato mark (\*). The third measure is marked piano (p). A second slur covers the next two measures, which end with another vibrato mark (\*). The final measure is marked piano (p) and contains a G-flat (Gb.) note. Handwritten annotations include '52' above the first measure and '53' above the second measure.

ANDANTE ASSAI SOSTENUTO

The second system of the musical score continues the piano accompaniment. It consists of two staves, treble and bass clef, with the same key signature and time signature. The tempo is marked 'ANDANTE ASSAI SOSTENUTO'. The music begins with a piano (pp) dynamic. A slur covers the first two measures, which end with a G-flat (Gb.) note. The third measure is marked piano (pp). The fourth measure is marked forte (ff). The fifth measure is marked piano (p). The sixth measure is marked piano (p). The seventh measure is marked piano (p). The eighth measure is marked piano (p). The ninth measure is marked piano (p). The tenth measure is marked piano (p). The eleventh measure is marked piano (p). The twelfth measure is marked piano (p). The thirteenth measure is marked piano (p). The fourteenth measure is marked piano (p). The fifteenth measure is marked piano (p). The sixteenth measure is marked piano (p). The seventeenth measure is marked piano (p). The eighteenth measure is marked piano (p). The nineteenth measure is marked piano (p). The twentieth measure is marked piano (p). Handwritten annotations include '3 4' above the third measure, '2 3 4' above the fourth measure, '1 2 3 4' above the fifth measure, and '1 2 3 4' above the sixth measure. A note 'near the sounding board.' is written below the fifth measure.





First system of musical notation. Key signature: four flats (B-flat, E-flat, A-flat, D-flat). Dynamic markings: *pp* and *(Gb.)*.

Second system of musical notation. Dynamic marking: *pp*.

Third system of musical notation.

Fourth system of musical notation. Dynamic marking: *pp*.

Fifth system of musical notation.

Sixth system of musical notation. Dynamic markings: *(Gb.)*, *(Cb.)*, and *(Fix Gb. Fl.)*.



The musical score is written for piano and voice. It consists of five systems, each with a vocal staff (treble clef) and a piano accompaniment (bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system has a tempo marking of (Fix C♯). The second system has a forte (f) marking. The third system has markings for mezzo-forte (mf), piano (pp), and mezzo-forte (mf). The fourth system has markings for mezzo-forte (mf) and piano (pp). The fifth system has a mezzo-forte (mf) marking. The score is written in a standard musical notation style with a large, clear font.

(Fix C♯.)

*f*

*mf* *pp* *mf* *pp*

*mf* *pp* *mf*

*mf*

*ritenuto.* *con esp:*

*f* *ritar..*

*dim:* *dan - - - do.* *cres:*

*ff* (*Fix G#.*) *Lento.* (*B#.*) *p* (*D#.*)

*Glissando.* *pp* *pp* *pp*



# HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

## ALVARS, PARISH.

- Fantasia, dedicated to Thalberg. 5 0
- Introduction and variations on a favourite Air of Bellini. 4 0
- Marche favorite du Sultan. 4 6
- Twelve favourite airs. 3 3

## APTOMMAS.

- WELSH MELODIES:
  - The rising of the sun. 2 6
  - Of noble race was Shenkin. 2 6
  - Ap Shenkin. 2 6
  - Poor Mary Anne. 2 6
  - Love's fascination. 2 6
  - Sweet Richard. 2 6
- Aptommas's polka. 3 0

## BELLOTTA, F.

- Galop brillant. 2 6
- Il trovatore. Fantasia sur l'opéra de Verdi. 3 6

## BOCHSA, N. O.

- LE MÉNÉSTRÉL ITALIEN. Dix Morceaux, courts et brillants:
  - Di Pescatore and Ama tua madre (Luceria). 2 6
  - O divina Agnese (Beatrice di Tenda). 2 6
  - Com'è bello (Luceria Borgia). 2 6
  - Meco & Voga voga luna (La Straniera). 2 6
  - March & Pas redoublé (Saffio). 2 6
  - Voga, voga, & Sogno talor (Parisina). 2 6
  - Vieni ah! vieni (Cavatine-Masurka da Pacini). 2 6
  - Ah! tu sei (Parisina). 2 6
  - Quanto è bello (L'elisire d'amore). 2 6
  - Io l'India (Torquato Tasso). 2 6

## Récréations pour les Harpistes de toutes les forces:

- 1. My own blue bell. 2 6
- 2. The bridal ring. 2 6
- 3. The Prince of Wales' march. 2 6
- 4. March in the old Irish style. 2 6
- 5. Souvenir à l'Ecosaise. 2 6
- 6. The wild white rose. 2 6
- 7. Rondo à la villageoise. 2 6
- 8. L'invitation à la polka. 2 6
- 9. Le moulinet. 2 6
- 10. Welsh polka. 2 6

## RELIGIEUX IRLANDAISES. Favourite Irish airs in 3 books:

- 1. Planxty Kelly and The old woman. 2 6
- 2. Nancy Dawson and Savourneen Daelish. 2 6
- 3. Sly Patrick and The Moreen. 2 6

## Les plaisirs de l'Harpe. Select melodies from the works of the most celebrated composers, intended to be performed from memory.

- 1. Fantasia. 2 6
- 2. Fantasia. 2 6
- 3. Fantasia. 2 6
- 4. Fantasia. 2 6
- 5. Fantasia. 2 6
- 6. Fantasia. 2 6
- 7. Fantasia. 2 6
- 8. Fantasia. 2 6
- 9. Fantasia. 2 6
- 10. Fantasia. 2 6

- 18. EIGHTEEN ENTIRELY NEW STUDIES, calculated to give strength and independence to the fingers, freedom to both hands and steadiness to the wrists. 4 books. 7 6

- 19. ELEGANT EXTRACTS, forming the second class of the Appendix to the general course of instructions. 10 0

- 20. TASTEFUL EXERCISES on a favourite melody by Bishop, being the first class of the Appendix to the general course of instructions. 5 0

- 21. THE PUPIL'S COMPANION. Forty progressive studies. 4 books. each 4 0

- 22. TWELVE PROGRESSIVE PRELUDES, calculated to promote the facility of modulation through the most useful keys. 5 0

- 23. A te dirò (Roberto Devereux). Transcription. 3 2
- 24. A temple to friendship (T. Moore). Variations. 3 2
- 25. Petit souvenir (Tyrolenne de Guillaume Tell). 4 0
- 26. Cease your funning. Fantasia and variations. 4 0
- 27. Cease your funning. (Variations as sung by Mrs. Salmon). 2 6
- 28. Grand military march. 2 6
- 29. Grand parade march. 2 6
- 30. L'encouragement. Simple melodies arranged in a most easy style. 2 6
- 31. Partant pour la Syrie. Fantasia martiale. 4 0
- 32. Petit souvenir (Tyrolenne de Guillaume Tell). 2 6
- 33. Tartar divertimento (introducing the Tartar drum). 2 6
- 34. The celebrated Rossignol waltz. 2 6
- 35. The new French march. 2 6
- 36. Weber's last waltz. Grand and brilliant variations. 5 0

## CHATTERTON, FREDERICK.

- Amor! possente nome. Petite fantasia. 3 2
- L'horloge des Tuileries. Petit amusement. 3 0
- Le carnaval de Venise. Morceau fantastique. 5 0
- The dawn of spring. Easter piece. 3 2

## CHATTERTON, J. BALSIE.

- Useful daily practice, scales, exercises, and preludes in various styles, for pupils in all degrees of advancement. 5 0

## A SELECTION OF HIS FAVOURITE COMPOSITIONS:

- 1. Annie Laurie. Scotch melody. Transcribed. 3 0
- 2. Auld Robin Gray. Scotch melody. Transcribed. 3 0
- 3. Bardic relics, No. 1. Sweet Richard. 3 0
- 4. Bardic relics, No. 2. Nos galan. 3 0
- 5. Bardic relics, No. 3. Llandovery and Serch hudol. 3 0
- 6. Bardic relics, No. 4. Of noble race was Shenkin. 3 0
- 7. Beauties of Irish melody. Savourneen deilish and Kate Kearney. 3 0
- 8. Bridal march. 2 6
- 9. Chant des Croates (J. Blumenthal). 3 0
- 10. Don Pasquale. Fantasia. 3 0
- 11. Gems of Irish melody, No. 1. 2 0
- 12. Gems of Irish melody, No. 2. 2 0
- 13. God save the Queen. Variations. 3 0
- 14. Gondolier row. Variations. 3 0
- 15. Grand American march. 2 6
- 16. Il trovatore (The prison scene). 3 0
- 17. Kathleen Mavourneen and Dermot astore. 3 0
- 18. L'elisire d'amore. Fantasia. 3 0
- 19. La gitana. New cachucha. 3 0
- 20. La gitana. Introducing Danish air. 3 0
- 21. La gitana. Three Welsh airs. 3 0
- 22. La gitana. Capriccio. 3 0
- 23. La gitana. The rye (Bishop). 3 0
- 24. La gitana. The rye (Bishop). 3 0
- 25. La gitana. The rye (Bishop). 3 0
- 26. La gitana. The rye (Bishop). 3 0
- 27. La gitana. The rye (Bishop). 3 0
- 28. La gitana. The rye (Bishop). 3 0
- 29. La gitana. The rye (Bishop). 3 0
- 30. La gitana. The rye (Bishop). 3 0

## CHIPP, T. P.

- I love but thee (T. Moore). Introduction and variations. 3 0

## DUSSEK, O. B.

- THE HARPISST'S FRIEND. A series of popular melodies:
  - 1. March Megan. 1 0
  - 2. The rising of the lark. 1 0
  - 3. March of the men of Harlech. 1 0
  - 4. Lilla's a lady. 1 0
  - 5. Savourneen deilish. 1 0
  - 6. La rosa waltz. 1 0

## GODEFROID, FELIX.

- Luceria Borgia. Fantasia on Donizetti's opera. 4 0
- Norma. Fantasia on Bellini's opera. 4 0

## HCLST, GUSTAVUS VON.

- "ETERNES AUX DAMES." Select airs, &c.:
  - 1. True love. German air. Keller. 2 6
  - 2. Le vaillant troubadour. Blangui. 2 6
  - 3. The farewell of Raoul de Coucy. Blangui. 2 6
  - 4. Le départ du jeune Grec. Blangui. 2 6
  - 5. Adolphe. German air. Blangui. 2 6
  - 6. German Waltzes. Blangui. 2 6
  - 7. Ye banks and braes of bonny Doon. Blangui. 2 6
  - 8. What beauties does Flora disclose. Scotch air and a Quick march. Blangui. 2 6
  - 9. Sta. Cecilia. Venetian air. Blangui. 2 6
  - 10. Di. (La gazza). Blangui. 2 6

## HUNT, W. B.

- The blue bells of Scotland. Introduction and variations. 3 0

## LABARRE, THEODORE.

- Non più mesta. Fantasia on Rossini's air. 3 0
- The last rose of summer. Variations. 2 6
- There is no home like my own. Variations. 2 6

## MEYER, F. O.

- Auld Robin Gray. Divertimento. 3 0
- Mélange (introducing "My lodging" and "The rose-tree in full bearing"). 4 0

## OBERTHÜR, CHARLES.

- Op. 25. Addio, mia vita, addio! Barcarolle. 2 6
- Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original. 6 0
- Op. 27. Réminiscences des Mousquetaires. Fantasia ou Halevy's opera. 3 0
- Op. 28. Bijou de Nahuco. Grande fantasia sur l'opéra de Verdi. 7 0
- Op. 29. La mélancolie de F. Prume. Transcription. 2 6
- Op. 38. Una lagrima sulla tomba di Parish Alvares. Elégie. 5 0
- Op. 51. La belle Emmeline. Impromptu. 3 6

- Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:
  - 1. La cascade. 1 6
  - 2. La coquette. 1 6
  - 3. La consolation. 1 6

- Op. 61. "GERMS OF GERMAN SONG." Twelve recreations:
  - 1. Adelaide. Beethoven. 3 0
  - 2. The first violet. Mendelssohn. 3 0
  - 3. Zuleika. Mendelssohn. 3 0
  - 4. Cooling zephyrs. Schubert. 3 0
  - 5. The huntsman, soldier, and sailor. Spohr. 3 0
  - 6. A ride I once was taking (Trab, trab). Kücken. 3 0
  - 7. My harp now lies broken (Maid of Judah). Kücken. 3 0
  - 8. My heart's on the Rhine. Speyer. 3 0
  - 9. From the Alp the horn resounding. Proch. 3 0
  - 10. With sword at rest (The standard bearer) Lindpaintner. 3 0
  - 11. When the swallows fly towards home (Agathe). Abt. 3 0
  - 12. Oh! wert thou mine for ever. Kücken. 3 0

- Op. 89. "HOMMAGE TO SCHUBERT." Trois mélodies:
  - 1. Ye flowerets that to me she gave. 1 6
  - 2. Praise of tears. 1 6
  - 3. Norman's Gesang. 1 6

- Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:
  - 1. Streamlet cease. Curschmann. 3 0
  - 2. Forth I roam. Kalliwoda. 3 0
  - 3. If o'er the boundless sky. Molique. 3 0

- Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:
  - 1. Bâle. 3 6
  - 2. Zurich. 3 6
  - 3. St. Gallis. 3 6

- Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrits:
  - 1. Grace. C. Mayer. 2 6
  - 2. La fontaine. C. Mayer. 3 0
  - 3. Si oiseau j'étais. A. Henselt. 3 0

- Op. 106. Three characteristic melodies:
  - 1. Wenn ich ein Vöglein wär. 3 2
  - 2. Lisple Laute, lispel lilde. 3 2
  - 3. Virgo Maria (O Sanctissima). 3 2

- Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:
  - 1. Repose. 2 0
  - 2. Sorrow and relief. 2 6
  - 3. Cradle song. 2 6

- Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs). 6 0
- Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer. 1 6

- Op. 121. Trois morceaux caractéristiques:
  - 1. La gitana. 3 0
  - 2. Mélodie mazurque. 3 0
  - 3. La gazelle. 3 0

- Op. 127. Sacred melodies:
  - 1. Martin Luther's hymn. 2 6
  - 2. Old hundredth psalm. 2 6
  - 3. Before Jehovah's awful throne. 2 6
  - 4. Aurs from "The creation" (Haydn). 4 0
  - 5. Vital spark of heavenly flame. 2 6
  - 6. Agnus Dei (Mozart). 2 6

- Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):
  - 1. Nobles seigneurs. Cavatine du page. 1 0
  - 2. A ce mot tout s'anime. Air de Marguerite. 2 0

## OBERTHÜR, CHARLES—Continued.

- Op. 129. "ÆOLIAN CHORDS." Three melodies:
  - 1. Gems of the crimson-coloured even. 2 6
  - 2. She was a creature strange as fair. 2 6
  - 3. 'Tis sweet when in the glowing west. 2 6

- Op. 132. Nereides. Sketch. 2 6
- Op. 148. L'invitation del gondoliere. Sketch. 2 6
- Op. 144. Il trovatore. Fantasia on Verdi's opera. 2 6
- Op. 146. La traviata. Souvenir de l'opéra de Verdi. 2 6

- Op. 149. "GEMS OF VERDI." Twelve operatic sketches:
  - 1. Ah! che la morte. 2 6
  - 2. Il balen del suo sorriso. 2 6
  - 3. Si la stanchezza. 2 6
  - 4. Stride la vampa. 2 6
  - 5. La mia letizia. 2 6
  - 6. La donna è mobile. 2 6
  - 7. Parigi, o cara. 2 6
  - 8. Ah, fors'è lui. 2 6
  - 9. Di Provenza il mar. 2 6
  - 10. Libiamo (Brindisi). 2 6
  - 11. Ernani involami. 2 6
  - 12. Va pensiero. 2 6

- Op. 158. "SEASIDE RAMBLES." Four musical sketches:
  - 1. Sea nymphs. 2 6
  - 2. Murmuring waves. 2 6
  - 3. My bark glides through the silver wave. 2 6
  - 4. Water sprites. 2 6

- Op. 159. Andalusia. Bolero brillant. 2 6
- Op. 166. The keel row. Fantasia. 2 6
- Op. 167. Santa Lucia. Neapolitan air. 2 6
- Op. 170. Un ballo in maschera. Fantasia. 2 6

## Songs without words:

- 1. Dans ces instants où l'âme pense. 2 6
- 2. Ich denke jein, wenn durch den Hain der N. 2 6
- 3. Eilende Wolken, Segler der Lüfte. 2 6
- 4. Emeina. 2 6
- 5. Selige Tage. 2 6
- 6. Nachgefühl. 2 6
- 7. Adieu, charmant pays de France. 2 6
- 8. Forl, methinks, till I grow old. 2 6
- 9. L'air est doux, le ciel est beau. 2 6
- 10. Ange aux yeux bleus. 2 6
- 11. We rove among the roses. 2 6
- 12. An bord du Rhin. 2 6
- 13. Au bord de la Lahn. 2 6
- 14. Au bord de la Nahe. 2 6
- 15. Au bord du Neckar. 2 6
- 16. Auf leichtem Zweig. 2 6
- 17. Ah! be not sad. 2 6
- 18. Remind me not. 2 6

## "VOYAGE LYRIQUE." Twenty-four variations:

- 1. Norway. 13. Roma. 14. Naples. 15. Spain. 16. Portugal. 17. Switzerland. 18. France (La). 19. France (Les). 20. Belgium. 21. Holland. 22. England (K). 23. America (H). 24. England (C).

## STIEL, W. H.

- My lodging is on the cold ground (variations). 2 6

## STREATHER, WILLIAM.

- Deh vieni alla finestra. Serenade from Don Juan. 2 6
- Home, sweet home, of Thalberg, transcribed. 2 6

## TAYLOR, GERHARD.

- Com'è gentil (Don Pasquale). Transcription. 2 6
- Fantasia on Irish melodies (The harp that once, I all, and Meeting of the waters). 2 6
- Two favourite Irish melodies (Coolin and The n. Variations. 2 6
- Rigoletto. Fantasia on Verdi's opera. 2 6

## THOMAS, JOHN.

- WELSH MELODIES. Transcribed:
  - 1. The ash grove. 2 6
  - 2. The bells of Aberdovey. 2 6
  - 3. Sweet melody, sweet Richard. 2 6
  - 4. The rising of the sun. 2 6
  - 5. The march of the men of Harlech. 2 6
  - 6. Riding over the mountain (original melody). 2 6
  - 7. The plain of Rhuddlan. 2 6
  - 8. Love's fascination. 2 6
  - 9. The rising of the lark. 2 6
  - 10. The camp (Of noble race was Shenkin). 2 6
  - 11. Megan's daughter. 2 6
  - 12. The minstrel's adieu to his native land (transcribed by J. Thomas). 2 6
  - 13. Watching the wheat. 2 6
  - 14. New year's eve. 2 6
  - 15. David of the white rock, or Tink. 2 6
  - 16. Over the stone. 2 6
  - 17. The miller's daughter. 2 6
  - 18. Come to battle. 2 6
  - 19. All through the night. 2 6
  - 20. The blackbird. 2 6
  - 21. The dawn of day. 2 6
  - 22. Britain's lament. 2 6
  - 23. Black Sir Harry. 2 6
  - 24. The departure of the king. 2 6

- La source. Caprice of J. Blumenthal, transcribed. 2 6
- The harmonious blacksmith, of Händel, transcribed. 2 6

## WRIGHT, T. B.

- Caledonian Fantasia, introducing favourite Scotch melodies. 2 6
- Com'è gentil (Don Pasquale). Fantasia. 2 6
- Deh calma oh ciel (Otello). Transcription. 2 6
- Fra poco s'ne ricovero (Lucia). Arrangement. 2 6



